



THE TOURIST AND THE CITY.





ON ORIENTATION IN UNKNOWN URBAN SPACE

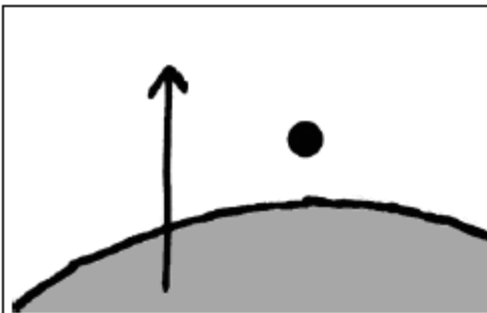
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- SPACE ORIENTATION
- ORIENTATION IN AN URBAN SPACE
- AN URBAN SPACE FOR TOURISTS
- RULES FOR ORIENTATION IN UNKNOWN URBAN SPACE
- EVORA SURVEY
- CONCLUSIONS

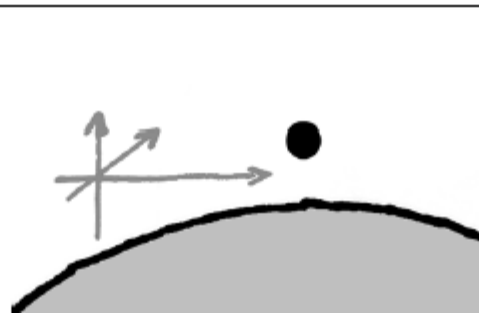
TOP-BOTTOM	RIGHT-LEFT	FRONT- REAR	MOVEMENT
BODY RELATION	BODY RELATION	BODY RELATION	BODY RELATION
<p>Three basic elements:</p> <ul style="list-style-type: none"> - gravity, - base plane, - sunshine from the top (vestibular, ocular, skin pressure systems according to J.J. Gibson) – awareness of body and head position. 	<p>In the material world and most cultures, the right side is privileged.</p>	<p>This elementary distinction is related to movement, purposefulness, communication and action.</p>	<p>They are defined by the direction of movement and its turn, velocity and degree of directness (on foot, by vehicle) as well as the kind of a vehicle and the functions of movement.</p>
<p>Symbolically, the top-bottom relation means the future-past axis (according to Y.F. Tuan).</p>	<p>Symbolically, the right-left relation means: better-worse, sacred-secular, good-bad.</p>	<p>Symbolically, the front means sacred and future, while the rear – secular and past (according to Tuan), representative-tentative, explicit-hidden.</p>	<p>They are related to purposeful action at various levels of awareness and result from relations to people, objects and the environment.</p>
			



VERTICAL-HORIZONTAL
WORLD RELATIONS

It is the elementary distinction related to gravity, the sun and the horizon. It determines the external system of coordinates.

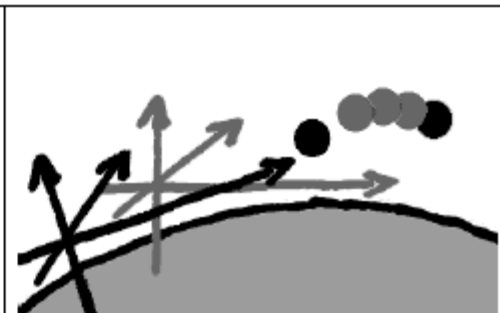
Symbolically, vertical-horizontal means the godly-earthly, high-low, better-worse axis (according to Y.F. Tuan).



CARDINAL POINTS
WORLD RELATIONS

They mean relations to the sun, time and the earth.

Symbolically, they are related to the sacred-secular relation.



MOVEMENT
WORLD RELATIONS

The environment dynamics – the mutual movement of people, objects and the elements of the environment.

They are defined through experimentation and adopted by culture. According to J. J. Gibson, the overlap and movement of planes in the environment is the basis for its perception.

Orientation in urban space

It is the whole of man's psychophysical and spiritual abilities to define his place in the physical space of a city and in relation to the meanings it carries.

It should be treated as the basis for purposeful moving, acting and being in an urban space as well as establishing values and meanings.

A SPACE

is limited to an urban space.

A PERSON

The notion of orientation is the key to all of man's vital activities. Its role is essential for our existence.

It helps us to coordinate and rationalize our actions in the physical, mental or spiritual dimension.



AN ORIENTATION CODES OF URBAN FORM

OWN CODES OF A FORM



MASS TRANSMISSIONS CODES

SIGNALLING CODES



OTHER CODES INCORPORATED IN CULTURE

The own codes of a form



These codes are based upon the form of a city. They are esthetic codes which dwell on shapes in various scales and mutual relations.

They carry meanings, too – from the small scale of things, through urban detail, perceptual wholes and their sequences, to some imaginary wholes.

Signalling codes



It is information concerning the organization of movement in a city and the purpose of areas /signalization related to communication, addresses, nomenclature and the proper names of places/.

Transmission happens through signs formulated on the basis of a written language and images interpreted according to some strictly defined conventions.

Mass transmission codes

These codes mainly use a written language and an image.

An image, applied in a narrative manner here, tries to produce diverse manners of transmission.

The codes usually form an advertising message which, being commercialized, acts in the public zone in the name of narrow private groups. Its range and thematic domain are becoming wider and wider. Considering their effectiveness, mass transmission codes also include messages in the sphere of politics, shape opinions in the field of generally understood culture and customs.



A very significant feature of this transmission is the fact of its being external in relation to the space where its carriers are found. The expressive logos of the companies and institutions they popularize are basic elements for this message. Thus, the carriers of mass transmission in a space act as elements which alienate us from given places owing to their repeatability as well as the narrations they offer.

Other codes incorporated in culture

They are all the remaining codes used by the city dwellers, including the codes of information and events which – as the whole of the process of communication – exist in an urban space in an obvious way. They include both personal codes, related to the story of life, based on subjective feelings and diversified, and numerous conventional codes built anew. Their coexistence and interaction with an urban form is obvious, unusually dynamic and elusive. **Although they are mentioned at the very end, these codes are essential as the most obvious and elementary ones for our lives.**

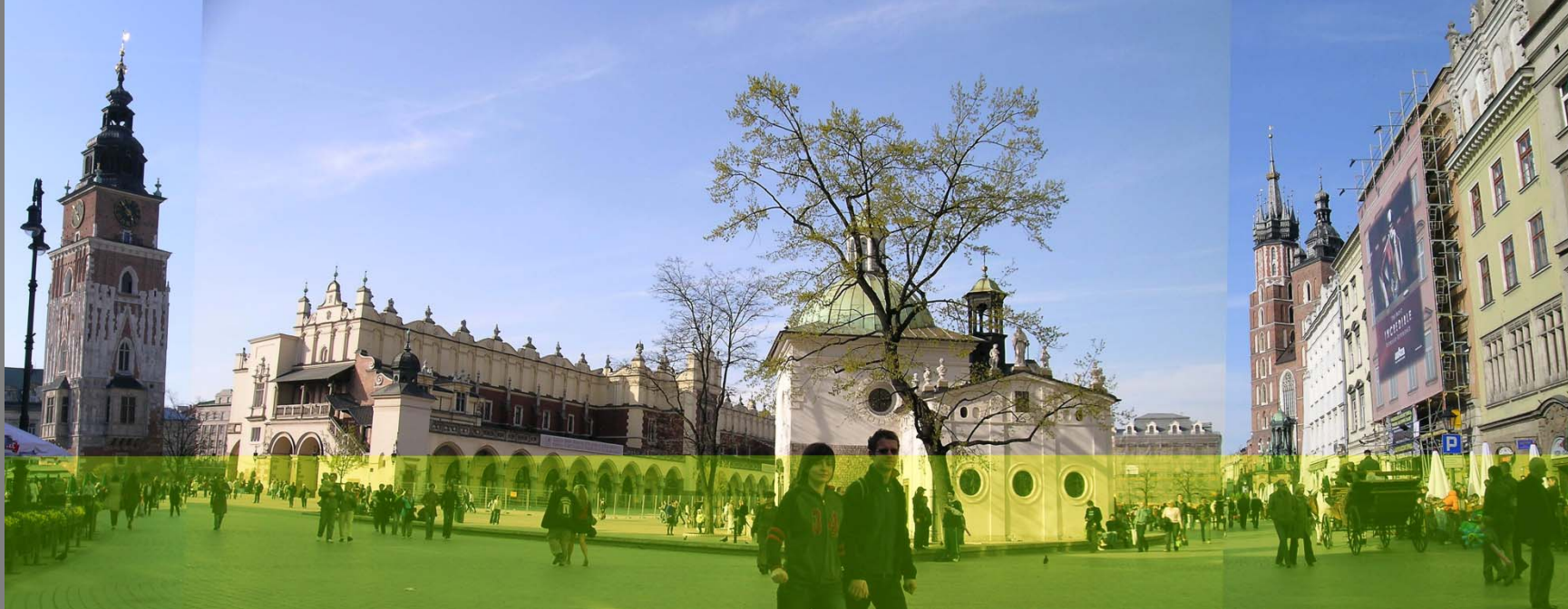




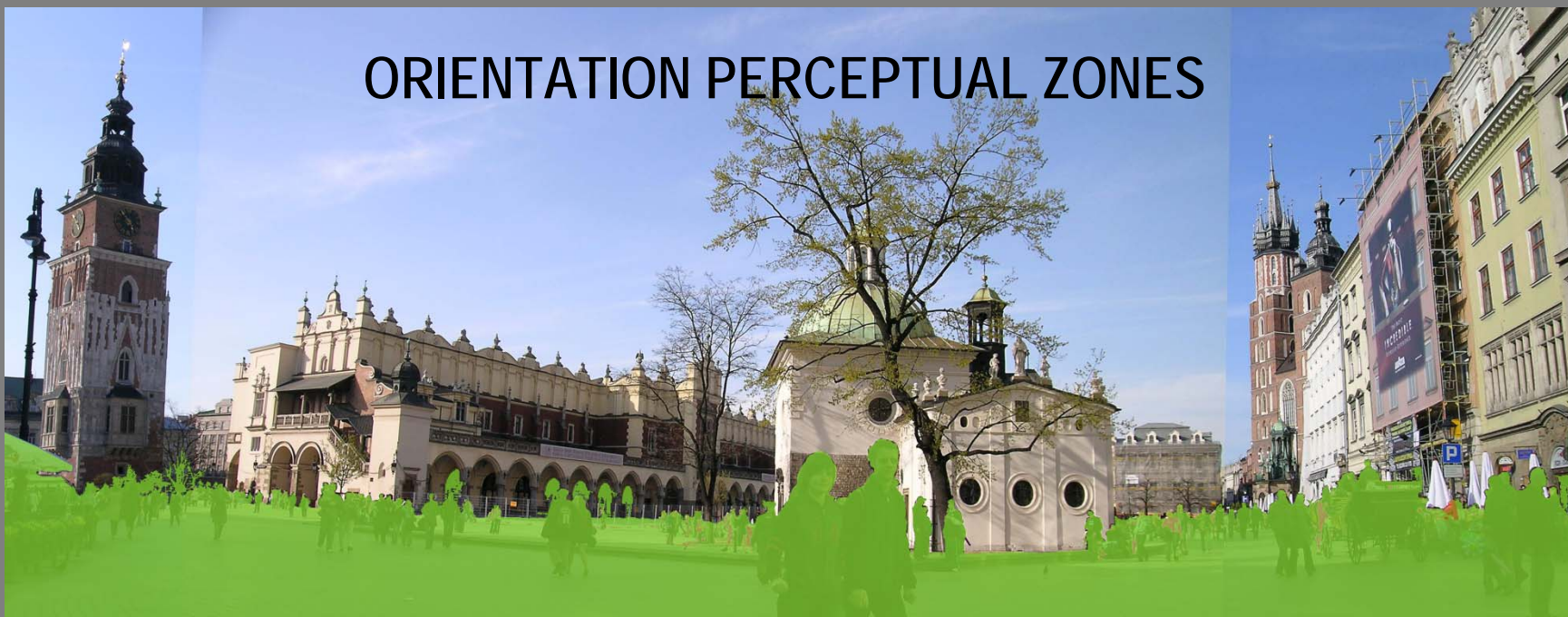
T TYPOLOGY	EXAMPLES OF TYPES
1) according to a place	places of residence, a house, neighbourhood places of work, study places of relaxation, recreation, destination places of movement characteristic places – the centre, districts
2) according to movement in time	everyday in a several-day, monthly, yearly cycle formal untypical
3) according to movement – kinds of movement and vehicles	on foot by bike driver passenger by car by bus by tram
4) according to people – age, psychophysical condition, culture	child adult elderly person disabled person
5) according to people – relations to a city	inhabitant arrival – tourist, guest, employee
6) according to the degree of the knowledge of a space	

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ORIENTATION PERCEPTUAL ZONES



TOURISM comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes.

http://unstats.un.org/unsd/publication/Seriesm/SeriesM_83e.pdf

Classification related to the degree of the knowledge of a new, interesting tourist space is especially interesting. On account of the kind and range of tourist activity, we distinguish

TOURIST SPACES OF EXPLORATION, PENETRATION, ASSIMILATION, COLONIZATION AND URBANIZATION.

[Turystyka w przestrzeni, 2010], according to Liszewski S. (2008), “Geografia urbanistyczna”, Wyd. Politechniki Łódzkiej, Łódź

AN URBAN TOURIST SPACE

This notion confirms the intuitive opinion that an entire city is not the object of tourist interest to an equal extent, and that we can talk about channels or defined trails of tourist movement, about objects of special interest.

We mostly refer to the urban, tourist space of penetration.

- **The tourist space of exploration** is an unknown space being discovered for tourist purposes. The range of exploration and its impact on changes in the explored environment is limited.
- **The tourist space of penetration** is essential for tourism; it concerns movement, sightseeing, education, cognition and relaxation. This space is changed in relation to tourist movement. New investments spring up, while the environment is transformed for the sake of new functions. Excessive tourist movement may lead to unbalance in its development.
- **The tourist space of assimilation** means a space where a tourist willingly adjusts to the existing cultural environment, while the service of tourist movement does not mean the creation of barriers to a local community.
- **The tourist space of colonization** means the creation of extensive grounds whose functions are related to the service of tourists only /complexes of hotels, watering places, summer or tourist villages/, while their area is excluded from general use. We often talk about the tourist space of urbanization when permanent residents of such complexes appear /as tourists and the owners, not as service employees/.

A Tourist in the Space of a City

- Presence in this space is voluntary,
- This presence is also purposeful – it was chosen on account of the objectives defined in this space as well as the range of a tourist's interests,
- The manner of visiting a space was chosen, including the time and range of self-reliance in sightseeing,
- Other conditions are the individual features of a tourist and the group he is travelling with as well as the /temporal, financial/ means he has to spare,
- And the quality of a space, its composition and the degree of its preparation for entertaining a tourist, also from the perspective of legibility /i.e. features related to orientation/.

- A tourist urban space - fragments of urban reality – selected functions and a defined list of places.
- A tourist idea of an urban space:
 - not compatible with reality,
 - structured by that what he wants to see or participate in - specific places /objects, events/ or general associations /atmosphere, a view, the sunshine, quiet, climate/.
 - A City remains inscrutable to him.
 - A tourist's consciousness produces a holistic image of a city resulting from the impact of the abovementioned factors – a little fabulous and idealized but comprising the levels of a whole /atmosphere, the range of interests/ and a detail /places, objectives, manners of spending time/.

WHAT ARE THE RULES OF SHAPING LEGIBILITY IN THE URBAN SPACE OF A CITY FROM THE PERSPECTIVE OF VISITORS REQUIREMENTS?

- **THE SIMPLICITY AND EXPRESSIVENESS OF ELEMENTS ARE RESPONSIBLE FOR ORIENTATION.** In detail, the economy of a form amounts to the inclusion of the maximum number of information in one element and one item of information in many elements.
- **THE HARMONIOUS APPLICATION OF THE ORIENTATION CODES OF AN URBAN FORM** Balance in the activity of these codes, based on their synthesis through the codes of a form and for the development of other codes incorporated in culture, leads to the so-called *orientation of balance*.
- **AN ADEQUACY BETWEEN URBAN FORM AND ITS GUIDEBOOK AND INTERNET IMAGE.** It seems to be a rather artificial yet necessary postulate because only such an attitude guarantees the application of elements which already shape potential tourists' imagination and knowledge.
- **THE ACCEPTANCE OF THE MAXIMUM NUMBER OF DIVERSE MANNERS OF VISITING A CITY AND ITS INDIVIDUAL ATTRACTIONS BY CREATING MANY ROUTES AND TRAILS CONNECTING THE TARGET DESTINATIONS.**

EVORA 2009 SURVEY ON ORIENTATION IN URBAN SPACE

[Kantarek, 2009]

THE MOST IMPORTANT PUBLIC SPACES AND BUILDINGS IN THE CITY				
	Survey A		Survey B	
	votes	%	votes	%
Diana's temple	28	62,2	25	78,1
Giraldo Square	28	62,2	25	78,1
University	13	28,9	11	34,3
Sé Cathedral	12	26,7	22	68,8
other squares			10	31,2

THE MOST IMPORTANT ELEMENTS OF THE URBAN STRUCTURE				
	Survey A		Survey B	
	votes	%	votes	%
street configuration and structure	15	33,3	10	31,3
ramparts	11	24,4	10	31,3
Giraldo Square	6	13,3	8	25,0
topography	2	4,4	7	21,9

LANDMARKS				
	Survey A		Survey B	
	votes	%	votes	%
Diana's temple	11	24,4	12	37,5
ramparts	8	17,8	17	53,1
Sé Cathedral	6	13,3	13	40,6
University	5	11,1	5	15,6
Giraldo Square	4	8,9	12	37,5
aqueduct	2	4,4	8	25,0



ELEMENTS OF THE STRUCTURE IN SUPPORT OF ORIENTATION				
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Giraldo Square	21	46,7	16	50,0
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from UNKNOWN SPACE to EXPERIENCED SPACE

SELECTED LANDMARKS



OPEN SPACES



TOPOGRAPHY

CONCLUSIONS

- ✓ The cohesiveness of a city image built on the basis of accessible information /guidebooks and the Internet mostly/ with reality is extraordinarily important.
- ✓ The examples of research prove that an unknown space is structured by objects /landmarks/ rather than by urban interiors or topography.
- ✓ Multiplicity of routes nets is an answer for variety of touristic requirements
- ✓ Good urban composition with simplicity and expressiveness of elements responsible for orientation
- ✓ *and an orientation of balance* in urban space are very important